

JAN 16 1925

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GAMBLING WITH DEATH

Photoplay in two reels

Author of the photoplay (under section 62)
Charles E. Hill of U.S.

SAFETY PAYS

*A SAFETY STORY
In Two Reels*



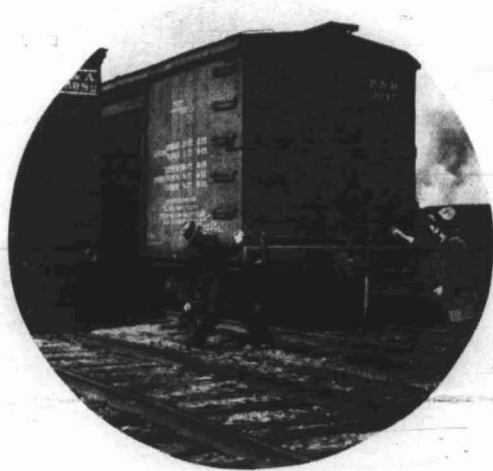
By **CHARLES E. HILL**
General Safety Agent N. Y. C. Lines

PRODUCED BY BRAY PRODUCTIONS, INC.

IN the preparation of "Safety Pays" we have confined the picture to two reels for the reason that it is deemed best to have a picture that is not too long; however, we have covered as many typical accidents and hazards as are ordinarily shown in a three reel picture. This also has the effect of making the picture full of action throughout without any lost motion.



We have used the title—"Safety Pays"—not only because it is the subject around which the story is woven but for its psychological effect, for this feature alone has an immeasurable value.



"Safety Pays" is a story of vivid human interest portraying Bob Hawley, a railroad machinist as a happy-go-lucky, carefree young man, thoughtless of his own safety and careless with his fellow workmen.

Even though he embodies all of the elements of carelessness, thoughtlessness and chance-taking, Bob has a lovable character and everybody is glad to see that he eventually profits from his misfortunes and finally wins the beautiful Dorothy Caswell, whose inspiration served to cause him to give more serious thought to his job.

"Safety Pays" opens with a prologue depicting the home of Yardman "Happy Jim" Caswell kissing his wife and young daughter good-bye as he leaves for his work.

Little Dorothy has a premonition of an accident to her father and she pleads with him to be careful as he starts for the yards. "Happy Jim," however, was careless of his life that night and within fifteen minutes was struck by an engine and killed. The portraying of this accident is a vivid piece of motion picture production and



the impression made on Dorothy Caswell when the shadowy hand knocked on the door of her home bringing the sad news of her father's death never left her and as a young lady she still had a fear born of her father's death through carelessness. This impression stimulated her influence with Bob Hawley and played an important part in finally bringing him to a proper appreciation of safety.





Years after "Happy Jim" Caswell's death the scene shifts to another railroad center, where we find the home of Bob Hawley and his widowed mother. They are fond of each other and Bob is an ideal son excepting his utter disregard for all safety practices.

Bob Hawley's carelessness in the shop is clearly shown in the first episode. He kicks a bar out in the aisle, causing one of his pals to take a nasty fall. Bob's disregard for the safety of his fellow employe is conveyed in a single title when he says, "Oh, well, nobody killed."

Later on when he is warned by Tony Pasco, Section Foreman in the yards, just in time to barely escape being struck by a box car, he says, "A miss is as good as a mile."

Joe Lewis, who represents the switchmen on the Division Safety Committee, is a friend of Bob's. He tries to get him interested in safety, but Bob thinks Joe's safety activities are the "bunk." Here Dorothy Caswell, whose father was killed years ago, comes back into the story. She is Joe Lewis' niece and is visiting at his home. Joe introduces Bob to Dorothy and invites Bob over for supper. The romance begins. Bob scoffs at Joe's interest in safety, which Dorothy resents.

The Division Safety Meeting gives an excellent opportunity to portray several accidents due to carelessness, thoughtlessness and chance-taking and to drive home safety arguments.

Tony Pasco, Section Foreman, is a typical example of a railroad man whose heart is in his work. He refers to the railroad as "his railroad" and vows there will be no more accidents on his section.

"Safety Pays" will interest all railroad men as it touches upon that type of accidents that causes the most of the deaths and injuries to the employes in the various branches of the service.

The accident to Bob in the shop, where he gets his hand caught in the planer, is a striking piece of motion picture work. Bob is still careless. He has yet not appreciated the full measure of carelessness. When he meets some of the Division Safety Committeemen at the Y. M. C. A. and they tell him that most accidents are due to rank carelessness he is still unimpressed. Safety is all right for the other fellow but no good for him. When he drops a bar of steel on Jack Solensky's leg and puts Jack in the hospital he is slightly worried. When one of Jack's little daughters asks him, "Why did you hurt my daddy?" Bob for the first time begins to realize what his carelessness means—that it has caused others to suffer and when Dorothy tells him she has heard about the accident and indicates that she is greatly disturbed about it Bob takes the matter seriously. It is then that Dorothy

tells him for the first time how she lost her father, which is vividly portrayed by a visualization of the accident.

When Bob returns to the shop the foreman and he have a heart-to-heart talk about safety. The foreman takes Bob through the shop, pointing out and explaining everything that has been done to make the shops safe for the men. Bob is much impressed but not yet fully converted to the cause of safety, for later he disregards the warning of his foreman and lays his goggles aside while chipping a piece of metal with the result that a piece flies in his eye and the next scene shows him in his home surrounded by his mother and Dorothy. His injury is serious and he now has an opportunity to think seriously as to the consequences. His mother wants to know what will happen if his eye does not recover and Bob also wonders what will happen. In his serious meditation he is confronted with, first, what will happen to him, visualizing a young blind man on the streets peddling pencils. He also is confronted with the picture of his mother reduced to poverty and scrubbing floors as a means of livelihood. When he comes out of this reverie he then resolves unto himself and promises Dorothy and his mother that if he gets well he will be one of the biggest boosters for safety on the railroad. A later scene shows a complete recovery from his injury and he tells Dorothy that after all Joe is right and that "Safety Pays," which not only causes him to be a safety booster but permits him to win the girl of his choice.

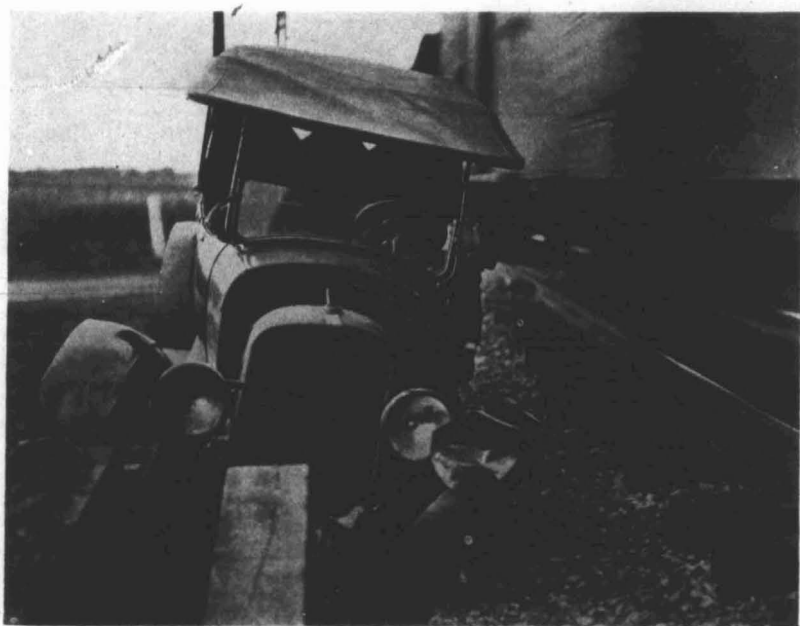
The following appears in the *Railway Age* of December 6th, 1924:

"Safety Pays" is a worthy successor of the other two New York Central films which have proved so popular during the past few years, being perhaps somewhat simpler, while fully as forceful in its appeal. The spectator's mind is directed steadily to the object in view, a careless trainman being killed, almost in the first scene, by stepping in front of a fast train. To many observers, "Tony Pasco," an Italian track foreman who preaches (and practices) safety with true Italian fervor, will appeal as a star, if not the star actor in the drama. The inevitable love story is well done. The heroine converts the careless young machinist to a safety advocate; and her power is due primarily to the fact that her own father had been run over and killed because of his own careless act.

"The professional actors are of high grade and the railroad men perform their parts well."



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Gambling With Death

A SAFETY STORY

In Two Reels

By CHARLES E. HILL

GENERAL SAFETY AGENT, N. Y. C. LINES

Produced by Bray Productions, Inc.

IN the preparation of this picture—"Gambling with Death"—we have proceeded upon the theory that it must be of sufficient interest to attract the attention of the public. It is full of action throughout, there being no lost motion whatsoever; in fact there is as much action as is ordinarily contained in a three reel picture.

"Gambling with Death" is a safety picture dealing primarily with the railroad highway crossing situation. The picture opens with a comparison of the ravages of death as between war and carelessness followed in proper sequence by depicting the principal causes of deaths and injuries to trespassers and passengers on railroad property. Following this the crossing situation from every angle is taken up, the principal causes of this class of accidents being vividly portrayed by actual occurrences, there being among other scenes a real collision between an automobile and a locomotive at a highway crossing, also showing an automobile running into the side of a moving train, running through crossing gates, and almost colliding with a ground flagman, who is displaying his stop sign. The advance warning sign now in use in many states as well as the electric visual signal are brought prominently to the foreground. Methods of operating schools busses and motor vehicles carrying both passengers and freight for hire are shown. Correct method of approaching crossings is also demonstrated.

In a forcible manner the question of crossing elimination as it relates to the construction of new crossings is portrayed. Statistics covering the casualties resulting from highway crossing accidents are shown by comparisons in a way that make them most effective.

Considerable emphasis is placed upon the comparative qualifications of the driver of a locomotive and the driver of a motor car, the methods followed by the railroads in advancing a man to the position of locomotive engineer being clearly shown and also the lack of qualification of automobile drivers being forcibly depicted by demonstrating the various classes that now operate motor cars, this including children and persons who are old and infirm, also those with defective sight and hearing, as well as that class who are apparently mentally incompetent.

This picture is interesting throughout and is the only picture that has been produced covering the crossing situation.

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Washington, D. C.

Register of Copyrights
Washington, D. C.

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Gambling with Death - 2 reels

Respectfully,

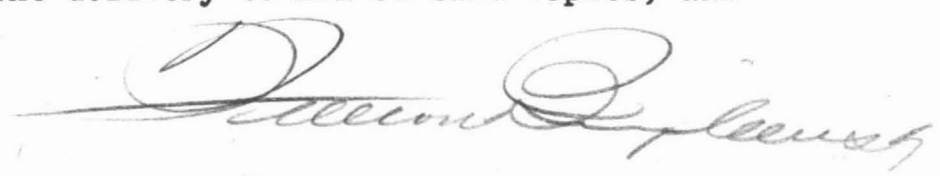
FULTON BRYLAWSKI

The Charles E. Hill
hereby acknowledges the receipt of two copies each of the
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The return of the above copies was requested by the said
Company, by its agent and attorney on the 16th day of
Jan. 1925 and the said Fulton Brylawski for himself, and as
the duly authorized agent and attorney of the said Company,
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the receipt thereof.

Jan 17 - 11:15



JAN 17 1925

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